CATALOGUE
OF THE WORKS OF THE
POCKET LIBRARY
ALREADY PUBLISHED,

Which may be had in Volumes, ſewed or bound. For the Accommodation of thoſe who ſhould prefer taking the Works more progreſſively, either of them may be had in ſeparate numbers.

Price only Sixpence each.

As any of the Works may be had detached from the Reſt, the Readers may confine their Choice to as few as they think proper.

SELECT POETS.

Authors.	*Price.*	*Authors,*	*Price.*	*Authors.*	*Price.*
Goldſmith	o 6	Sheffield	o 6	Moore	1 o
Gray	o 6	Walſh	o 6	Shakeſpear	1 6
Armſtrong	o 6	Addiſon	1 o	Thomſon	1 6
Falconer	o 6	Congreve	1 o	Shenſtone	1 6
Collins	o 6	Tickel	1 o	Akenſide	1 6
Otway	o 6	Fenton	1 o	Parnel	1 6
Smollett	o 6	Rowe	1 o	Waller	1 6
Johnſon	o 6	Broome	1 o	Langhorne	1 6
Pomfret	o 6	Mallett	1 o	Young	3 6
Dodſley	o 6	Cunningham	1 o	Pope	4 o
Lyttleton	o 6	Lanſdowne	1 o	Milton	4 o
Garth	o 6	Blackmore	1 o	Dryden	5 6

The above Works of the *Poets*, as alſo thoſe enumerated in the Catalogue of the *Novels*, *Sacred Claſſics*, and *Britiſh Claſſics* will be followed by others of *equal Eſtimation*, as none will gain admiſſion into this Library but ſuch as have been ſtamped with univerſal Approbation.

From the very low Prices affixed to the above Works, the Public may perceive how *infinitely cheaper* theſe Editions are than any others offered to their Notice, as will be evident by referring to Johnſon's or Bell's Editions, whence it will appear that theſe Editions are nearly One Third cheaper, although embelliſhed and printed in a Manner ſuperior to either, which a Moment's Inſpection will clearly demonſtrate. The ſame Reduction of Price, and ſuperiority of Execution, are peculiar to the Works in general.

As the Intention of this Work is to give only the original Productions of the reſpective Poets, it will not, of courſe, contain any Tranſlations, except in a few Inſtances, where the Tranſlations are not ſufficiently ample to fill a Volume. It is intended to publiſh the Tranſlations in a ſeparate Work, upon a Plan preciſely ſimilar to the preſent, in which will be given thoſe much eſteemed Productions, Pope's Homer, Dryden's Virgil, Garth's Ovid, and Francis's Horace, which will be followed by others of equal Celebrity.

At a Period when the Arts have arrived to a degree of Perfection unexampled in the Annals of this Country—when the Genius of the Nation is refined in Proportion to its Improvement, and an univerſal Taſte prevails for Beauty and Excellence, it was thought the beſt Seaſon for offering to the Notice of the Public, the complete Productions of the moſt eſteemed *Britiſh Bards:* and ſince the Productions of the *Drama*, and the moſt eſteemed *Novels*, have been reduced to a convenient and portable Size, and embelliſhed with the moſt finiſhed Execution of the Preſs and Pencil, the Proprietor thought the *Poets* no leſs entitled to thoſe ſuperior Decorations.

There is a happy Combination between the Arts of Poetry and Painting. What the Poet achieves by elaborate Detail, the Painter accompliſhes by inſtantaneous Effect. To the Imagination of the Poet the Painter is indebted for all his happieſt Subjects; and, in return, the Embelliſhments of the Pencil reflect a Luſtre on the beſt Productions of the Muſe. The Union, therefore, of Poetry and Painting affords an Employment for the Mind, at once elegant, delightful, and inſtructive; and, when recommended with every Degree of Taſte and Elegance, muſt evidently claim the liberal Patronage of the Admirers of Poetic Genius, exerted in all the Diſplay of lively Fancy. It is, therefore, the Deſign of this Work to combine the ſublime and refined ideas of the Poet with the picturesque and elegant Repreſentations of the Artiſt; and to preſent at once, to the Mind and the Eye, the moſt beautiful and ſtriking Objects, in all the Harmony of Verſe and Force of Colouring.

Poetry opens a more extenſive field for the Flights of Fancy, and the Indulgence of the Imagination, than the Productions of the Hiſtorian or the Moraliſt; for what can be a more luxurious Banquet to the ſpeculative Mind, than the ſublime Deſcriptions of *Milton*, the enchanting pictures of *Shenſtone*, the ruſtic Scenery of *Thomſon*, or the beautiful Imagery of *Akenſide*.

When Objects ſo happily adapted to expand the Ideas, are heightened by the united Efforts of the Preſs and Pencil, it is preſumed that a Work formed on ſo eligible a Plan, may embolden the Proprietor to ſolicit, not only the Support of thoſe Friends who have patronized his former Undertakings, but the Countenance of all the Lovers of the Polite Arts, to whom the effuſions of exalted Genius muſt ever appear Objects for beautiful Illuſtration.

SELECT NOVELS.

Novels.	*Authors.*	*Quantity.*	*Price.*
Solyman and Almena . .	Langhorne .	1 No.	0 6
Zadig	Voltaire . .	1 No.	0 6
Caſtle of Otranto . . .	Muralto . .	1 No.	0 6
Almoran and Hamet . . .	Hawkeſworth	1 No.	0 6
Sentimental Journey . . .	Sterne . .	1 No.	0 6
Nourjahad	Mrs. Sheridan	1 No	0 6
Raſſelas	Johnſon . .	2 Nos.	1 0
Theodoſius and Conſtantia .	Langhorne .	2 Nos	1 0
Beliſarius	Marmontel .	2 Nos.	1 0
Pompey the Little . . .	Coventry .	2 Nos.	1 0
Candid	Voltaire . .	2 Nos.	1 0
Peruvian Princeſs	Grafigny . .	2 Nos.	1 0
Louiſa Mildmay	Kelly . . .	2 Nos.	1 0
Journey to next World . .	Fielding . .	2 Nos.	1 0
Adventures of an Atom . .	Smollett .	3 Nos.	1 6
Vicar of Wakefield . . .	Goldſmith .	3 Nos.	1 6
Chineſe Tales	Gueulet . .	3 Nos.	1 6
Launcelot Greaves . . .	Smollet . .	3 Nos.	1 6
Tale of a Tub	Swift . .	3 Nos.	1 6
Jonathan Wild	Fielding .	3 Nos.	1 6
Devil on Two Sticks . .	Le Sage . .	4 Nos.	2 0
Gulliver's Travels . . .	Swift . .	4 Nos.	2 0
Joſeph Andrews	Fielding . .	4 Nos.	2 0
Siſters	Dodd . . .	4 Nos.	2 0
Henrietta	Lenox . .	4 Nos.	2 0
Telemachus	Fenelon . .	6 Nos.	3 0
Humphrey Clinker . . .	Smollet . .	6 Nos.	3 0
Female Quixote . . .	Lenox . .	6 Nos.	3 0
Moral Tales	Marmontel .	7 Nos.	3 6
Count Fathom	Smollet . .	7 Nos.	3 6
Tales of the Genii . . .	Morell . .	7 Nos.	3 6
Roderic Random	Smollet . .	7 Nos.	3 6
Triſtram Shandy . . .	Sterne . .	8 Nos.	4 0
Robinſon Cruſoe	De Foe . .	8 Nos.	4 0
Amelia	Fielding . .	9 Nos.	4 6
Chryſal	——— . .	10 Nos.	5 0
Gil Blas	Le Sage . .	11 Nos.	5 6
Perigrine Pickle	Smollet . .	13 Nos.	6 6
Tom Jones	Fielding . .	13 Nos.	6 6
Don Quixote	Cervantes .	16 Nos.	8 0

The cheap Editions of the SELECT NOVELS, SELECT POETS, SELECT SACRED CLASSICS, and SELECT BRITISH CLASSICS, contain an elegant Engraving in every Number. The *ſuperior Editions* of each reſpective works contain Portraits of the Authors, Scene Repreſentations, and Vignette Frontiſpieces; and, as many of the works are compriſed in one Number, all ſuch Numbers, of courſe, contain Three Engravings, at the ſmall advance of only Sixpence each Number; therefore, Specimens of thoſe works may be had on eaſy terms, which will demonſtrate their ſuperiority more effectually than any Eulogium that can be beſtowed.

Should either the Novels, Poets, Sacred Claſſics, or Britiſh Claſſics, in their Progreſs, degenerate in any inſtance from the Specimens already publiſhed, their declenſion will recoil upon the Proprietor; as, on the completion of each reſpective work, which will ſeldom exceed three Numbers, the Subſcribers have an opportunity of reſenting any breach of engagement, by immediately withdrawing their Support.

The Proprietor recommends to thoſe who wiſh to be ſupplied with the beſt impreſſions of the Plates, to give orders for the reſpective works as early as poſſible, as they will be delivered, without partiality, according to priority of application.

The Proprietor had made conſiderable preparations for publiſhing the Britiſh Theatre, as a work abſolutely eſſential to the perfection of his plan, of compriſing, in his Pocket Library, all the moſt eſteemed and entertaining productions in the Engliſh Language. This he has poſtponed, but not relinquiſhed, that he might the better ſuperintend the publication of his Britiſh Claſſics, which he thought ſhould precede the Theatre, being a more elegible companion to the Sacred Claſſics, as they comprize ſubjects generally of a ſerious and preceptive Nature. The Theatre will alſo form a companion to the Novels and Poets, as being replete with thoſe Effuſions of Genius, which, having a powerful tendency to amuſe and enliven the Fancy, are conſequently more congenial to the ſpirit of thoſe Works, and conformable to that uniſon of taſte which characterizes the Readers of ſuch productions.

SELECT SACRED CLASSICS.

			s.	d.
Death of Abel . . .	1	Number,	Price 0	6
Economy of Human Life	1	Number,	Price 0	6
Addiſon's Evidences .	2	Numbers,	Price 1	0
Dodd on Death . . .	2	Numbers,	Price 1	0
Dodd's Priſon Thoughts	2	Numbers,	Price 1	0
Rowe's Exerciſes . .	2	Numbers,	Price 1	0
Centaur not Fabulous	2	Numbers,	Price 1	0
Blackmore's Creation .	2	Numbers,	Price 1	0
Hervey's Meditations	4	Numbers,	Price 2	0
Pilgrim's Progreſs . .	4	Numbers,	Price 2	0
Rowe's Letters . .	4	Numbers,	Price 2	0

Although Bunyan's Pilgrim's Progreſs cannot come under the Denomination of a Claſſic Production, we have introduced it in the Sacred Claſſics, as it exhibits a very curious Specimen of the Allegorical Style of Writing; and from its moral Tendency ſerves to co-operate with other Works in promoting the important Cauſe of Religion and Virtue.

The Deſign of this Undertaking is to preſent to the Public, under the Title of the SACRED CLASSICS, a Collection of the moſt ESTEEMED Works on MORAL and RELIGIOUS SUBJECTS, written by Authors of known Celebrity, and happily adapted to form the Mind to the Love and Practice of Piety and Virtue. The Writings of the Authors we have ſelected for this Purpoſe, tend to convey both Inſtruction and Entertainment; ſome of them exhibit Examples of Virtue to attract Admiration; others Inſtances of Vice to excite Abhorrence; and all of them abound with exalted Sentiments and appoſite Alluſions; and thereby contribute to impart knowledge of the moſt important and intereſting nature.

In an age of Erudition and free Enquiry, it muſt give a ſenſible pleaſure to reflecting Minds to ſee Inſtruction mingled with Amuſement, and the moſt ſerious and important Truths introduced to our notice in the garb of Pleaſure and Entertainment.

As the utility of the Sacred Claſſics muſt be evident, not only as they relate to Perſons in general, but the Riſing Generation in particular; a conſideration which muſt recommend them to Parents, Guardians, and Superintendants of Seminaries of Learning, as peculiarly adapted to animate at once the progreſs of youth, in their religious and literary purſuits, by introducing the opinions of the beſt and wiſeſt

men,

men, upon the moſt important ſubjects of Religion, at a ſmall expence; and as they tend ſo eſſentially to promote the Chriſtian Cauſe, and intereſt and happineſs of Society, they deſerve every poſſible recommendation from thoſe who are anxious for the advancement of Piety and Virtue; nor has there been any collection of Moral and Religious Works yet publiſhed, ſo well adapted to accompliſh this important end; for, by means of this cheap and elegant, yet cloſe method of printing the Sacred Claſſics, we are able to produce ſuch valuable and expenſive Books to people of every line of life, as have hitherto, from the enormous expence attached to them, been in the hands of few; though, from the Importance and Value of the Subjects, they ought to be the companions of every Chriſtian Reader. The Proprietor has a peculiar ſatisfaction in laying before the Public, Works, at a reduced price, which tend not only to amuſe but inſtruct, and thereby ſerve both as a ſource of entertainment and incitement to Virtue. He therefore entertains the flattering expectation, that a work of ſuch evident Utility will meet with Encouragement, when writings of much leſs importance are purchaſed with avidity. And to render this work as captivating as poſſible, the Proprietor has ſpared neither Pains nor Expence in the Execution and Embelliſhment of it, ſo that it embraces every advantage that can recommend it to the Curious in Printing, and the Admirers of ornamental Illuſtration; being decorated with all the Elegance that the Artiſt can deviſe, or the Printer diſplay.

In ſhort, it has been the endeavour of the Proprietor, throughout the whole of his Pocket Library, to unite the two important Objects of moderate Charge, and reſpectable Execution; and he flatters himſelf, that his Efforts to maintain perfection in every department, will juſtify his pretenſions to public ſanction. It is alſo preſumed, as the works already publiſhed are ſo numerous, they will afford ſufficient ſpecimens of what may be expected from the future; on which Teſt alone the Proprietor reſts his pretenſions to the permanent reputation of the editions he now offers; as he ſhall ever pride himſelf in having preſented to the public, through his own exertions, and the aid of eminent Artiſts, Works, by no means outrivalled in the Graphic and Typographic Departments.

SELECT BRITISH CLASSICS:

Comprising the following much eſteemed Works:

GOLDSMITH'S ESSAYS,	SPECTATOR,	SHENSTONE'S
IDLER,	TATLER,	ESSAYS,
RAMBLER,	CONNOISSEUR,	CITIZEN OF
ADVENTURER,	WORLD,	THE WORLD.
GUARDIAN,	MIRROR,	

The Britiſh Claſſics, in point of cheapneſs, are equal to the other Publications that are compriſed in the POCKET LIBRARY, and their *unequalled Elegance*, on which the Proprietor reſts his Claim to public Patronage, can only be known by inſpecting the Numbers, which will prove an infinitely better Recommendation than any eulogium he can advance.

The Deſign of the Proprietor of this Work is to preſent to the Public, under the Title of the BRITISH CLASSICS, a ſucceſſion of Eſſays, which, from their intrinſic merit, and the acknowledged abilities of their Authors, are ſtamped with univerſal approbation; not only as ſtandards of the Engliſh Language, for purity and elegance of diction, but as impreſſive leſſons for general conduct and deportment in life; as they teach its minuter decencies and duties; tend to regulate converſation; and correct thoſe errors and follies which are ridiculous, though not criminal; and which, if they produce no laſting calamities, impreſs hourly vexation, and annoy the pleaſures and happineſs of ſociety.

The utility of eſſay writing, is ſo forcibly deſcribed by Dr. Johnſon, that we ſhall introduce his ideas upon the ſubject, in an extract from his works.

"Before the *Tatler* and *Spectator* (if the writers for the Theatre are excepted) England had no maſters of common life. No writers had yet undertaken to reform either the ſavageneſs of neglect, or the impertinence of civility; to teach when to ſpeak, or to be ſilent; how to refuſe, or how to comply. We wanted not books to teach us our more important duties, and to ſettle opinions in philoſophy and politics; but an *Arbiter Elegantiarum*, a judge of propriety, was yet wanting, who ſhould ſurvey the track of daily converſation, and free it from thoſe thorns and prickles which teaze life's paſſenger, though they do not wound him. For this purpoſe there is not any means ſo proper as the frequent publications of ſhort papers, which we read not as ſtudy, but amuſement. If the ſubject be ſlight, the treatiſe likewiſe is ſhort. The buſy may find time, and the idle may find patience." Mrs.

Mrs. Piozzi, in her anecdotes, ſpeaking of Dr. Johnſon's Rambler, has theſe words: "that ample repoſitory of moral wiſdom, and accurate criticiſm, breathes, indeed, the genuine emanations of its great Author's mind; expreſſed too in a ſtyle ſo natural to him, and ſo much like his common mode of converſing, that I was myſelf but little aſtoniſhed, when he told me that he had ſcarcely read over one of thoſe inimitable Eſſays, before they went to the preſs."

The ſerious papers in his *Idler*, if inferior to thoſe in the *Rambler* in ſublimity and ſplendor, are diſtinguiſhed by the ſame inſtructive tendency, and lead to the ſame great end, of diffuſing wiſdom, virtue, and happineſs. The humorous papers are light and lively, and wrote more in the manner of Addiſon. And, in order to be conſiſtent with the aſſumed character, it is written in a ſtyle of eaſe and unlaboured elegance. It is the Odyſſey after the Iliad. Intenſe thinking would not become the *Idler*. The firſt number preſents a well-known portrait of an Idler, and from that character no deviation could be made. Accordingly, Johnſon forgets his auſtere manner. He ſtill continues his lectures upon human life; but adverts to common occurrences, and is often content with the topic of the day. Upon the whole, it is with great truth obſerved, that, as an eſſayeſt, his periodical papers are diſtinguiſhed from thoſe of other writers who derive celebrity from ſimilar publications: and if he had neither the wit nor the graceful eaſe of Addiſon, nor the humour and claſſic ſuavity of Goldſmith, his powers were of a more grave, energetic, and dignified kind; and, if he entertains us leſs, he inſtructs us more.

Of Goldſmith's Eſſays, with which we ſhall commence our Publication, we deem the following extract from his life to be a ſufficient recommendation. "Goldſmith," ſays Dr. Johnſon, "was a man of ſuch variety of powers, and ſuch felicity of performance, that he ſeemed to excel in whatever he attempted: a man who had the art of being minute without tedioufneſs, and general without confuſion; whoſe language was capacious, without exuberance; exact, without reſtraint; and eaſy, without weakneſs."

Our ſpace will not admit of entering into a particular detail of the other Works, which compoſe this Collection; nor is it neceſſary, as they are univerſally known, and their reputation has been ſo long eſtabliſhed.